

SAMUELE ZANOTTI

ARKHAM ARCHIVES:

KINDRED UNBORN

CHAPTER II OF IV

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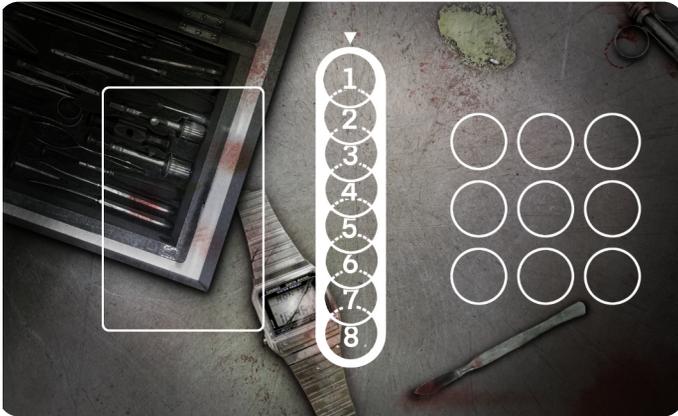
KICKSTARTER LIMITED EDITION

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GAME MATERIALS

In order to play “Kindred Unborn”, you will need:

- Poker card
- OUIJA table



- Token Set



Water
Token



Pill
Token



Reagent
Token



Time
Token

[DOWNLOAD HERE GAME MATERIALS](#)

The book is divided in 2 acts, and DURING THIS DEMO, YOU WILL ONLY PLAY THE FIRST ONE.

The role of the card deck is different from the one it had in “The Limestone Abyss”, and it will change as Act II approaches.

As for the first volume, however, pick the deck and divide it in two parts: the first one should contain the 16 figures (Jacks, Queens, Kings and Aces) and the two Jokers; the other one should have the remaining cards, the ones with the numbers.

For Act I, you will not need the cards with the figures, so put them aside.

Place the numbered cards inside the slot that you see on the gameboard.

Pick the Time Token and place it into position 1.

When the story tells you so, move it on its path.

If your time runs out, you will have to go to chapter TIME OUT, placed at the end of the demo, and follow the instructions.

TIME

In the events of Kindred Unborn, the hands of the clock will be a constant menace. Every time an action will tell you so, move the token on the board.

Position number 8 is the last one. If you are told by the story to move your token further, but you cannot do so, time is over.

If that happens, you will have to go to chapter TIME OUT, placed at the end of the demo, and follow the instructions.

A questo punto dovrai andare al capitolo TIME OUT, che si trova in fondo alla demo e seguire le istruzioni.

It has been weeks since your visit to the Sanitarium. The words your grandfather spoke are a constant buzz in your mind, and you hear them in your head every day. Your life has now hit a point of no return. Everything around you is still, like it was trapped in amber.

Every resource you have, every minute of yours, is dedicated to research. After all, how could you think about anything else?

Your nights are restless, your days driven by anxiety and worries. You just can't stay calm.

The gaze of the monster from the Abyss haunts you.

In hindsight, you keep asking yourself if the events you saw with your own two eyes have really diverted the course of history.

But the most obsessive thing is your relentless fixation on the name Emily Emerson.

After two weeks of research, you find out the woman you glimpsed the night of the incident is still alive.

From the web page of a school music in Texas, you manage to get her phone number and address.

You must talk to her.

You try to call her, but with no success.

She lives not so far away from Arkham, so you decide to take a train.

If you have the “corrupted medallion” token from the ending of “The Limestone Abyss”, go to chapter Q1.

Otherwise, go to chapter Q2.

START YOUR QUEST

Q1

You are in front of a large white house.

Judging by the architecture, it appears to be an old plantation house.

You can't get rid of the strong migraine that accompanied you on your entire journey from Massachusetts to here, in Texas.

You've been trying to reach Emily Emerson for months.

You managed to trace her last sighting on the internet

After some time and a lot of research, you're able to find her home address and phone number.

You tried to contact her by phone but to no avail.

The woman keeps saying that she's not interested in meeting you.

And yet, you still decided to leave and meet her in person. And now, after a wearying journey to Texas, you're standing in front of her door. You can hear the rustle of the wind through the leaves and some chirping in the silence of the Texan prairies. You raise your head to the sky, lulled by the movement of the air.

The day is sunny and warm.

The ringing in your ears doesn't stop bothering you and the headache grips your head.

You sigh deeply and ring the doorbell.

A few moments later, you hear the sound of footsteps. The latch slides on the side and consequently, the door opens. → [Q73](#)

Q2

You are in front of a large white house.

Judging by the architecture, it appears to be an old plantation house.

The garden is well maintained. The trees are kept in order and the hedges are trimmed.

You've been trying to reach Emily Emerson for months.

You managed to trace her last sighting on the internet.

After some time and a lot of research, you were able to find her home address and phone number.

You tried to contact her by phone but to no avail.

The woman keeps saying that she's not interested in meeting you.

And yet, you still decided to leave and meet her in person. And now, after a wearying journey to Texas, you're standing in front of her door. You can hear the rustle of the wind through the leaves and some chirping in the silence of the Texan prairies. You raise your head to the sky, lulled by the movement of the air.

You sigh and ring the doorbell.

You hear footsteps.

The latch slides.

The door opens.

[→ Q73](#)

Q3

You walk away from the bed with a shaking step towards the sound. The darkness surrounds you and you feel dizzy. You barely reach the point of the room where the noise is coming from. You reach out with your hand to explore the surface in front of you. The sound is coming from too high up to be generated by a faucet. Your fingers touch lightly the surface, which appears to be

smooth and interrupted by a regular pattern. They look like tiles to you.

You try to reach your hands towards the source of the noise.

You touch a plastic material, similar to rubber, with an elongated and thin shape. Driving your hand upwards, you feel a different sensation, like touching something made of glass, and you realize you're touching an IV bottle. You put your hands back on the table and feel something different. [→ Q5](#)

Q4

Her voice, warm and sweet as honey, almost makes you shake.

You can't understand her words, so you have to ask her to repeat herself.

"I said I'm very sorry for what your grandfather did to your family... To Mary... But there is a reason why I decided to retire here in the countryside. I don't want to be involved again with anything that has to do with that city."

She looks at you, gravely.

"I left my past behind once and for all."

The woman takes a step back, starting to close the front door.

Instinctively, you slide your foot into the door, blocking the entrance.

I know about the Cultus Maleficarum! [→ Q12](#)

You were there that night! [→ Q75](#)

Q5

A new sensation stimulates your touch. You slowly move your fingers to explore its surface and it appears to be a large metal tray. A tinkling sound accompanies the discovery of a series of tools. Your skin moves over them until you identify them.

You recognize a dental mirror. A metallic tube with finger grips, certainly a syringe. A pair of sturdy scissors. A couple of hairpins. You almost get cut by a scalpel blade. And finally, some surgical retractors. You sink into anxiety. Where are you? You don't remember feeling sick, nor being taken to the hospital. You feel a taste in your mouth. You must have been operated on under sedation. And yet, you don't feel any... → [Q49](#)

Q6

The concoction you created has some peculiar characteristics. Not all of the solid part of it is dissolved, leaving some residue on the bottom of the flask you mixed it in. You try to gulp down as much of it as you can, leaving only a few grains in it.

You feel pain in your left arm. You try to understand where it's coming from. You pull up your sleeve, and notice a purple spot on your forearm. It branches off following your veins. A new sharp pain forces your hand to grasp your own arm around the elbow. A fraction of a second after, you feel the same pain in your chest.

You lie on the table, before slipping to the floor, lifeless. Your heart stops beating.

Q7

The resulting compound really does not look appetizing. However, you're very certain you've done your best to decipher the clues. Time is not on your side. You inhale and drink the solution.

Your breathing quiets down. However, your heartbeat does not. You try breathing more quickly. You can't.

You're winded, but your breathing keeps slowing down. In a matter of a few minutes, you're unable to breathe

You lean against the wall, collapsing. Your raucous breathing faintly echoes in the rooms that surround you. Your sight darkens slowly. You fall in an endless sleep.

Q8

You empty the contents of the drug box onto your hand. A blister of tablets slides into your grasp. A row of five pills is still sealed inside the plastic and aluminum casing. You'll need them.

Draw the T tokens.

You step away from the cabinets.

Move the Time token 1 step forwards.

Back. → [Q22](#)

Q9

You open your backpack, taking out your grandfather's box. You have carefully packed it with bubble wrap paper, in order to avoid

any kind of impact from damaging it. You place it on the table under Emily's insecure eyes.

You start to explain how the game works, how the medallion is used and about your experience with the memories of your grandfather.

“So it's no coincidence that in the evenings there always was someone intent on playing cards. It seems that each member had his own deck... And that table... I'm sure I saw very similar game tables.”

As you listen to her, you wear the medallion. You're not an expert about the subject, but if the members of the Cultus could communicate just through “playing a game” together, then perhaps sitting at the same table will suffice. You divide the decks and place them on the board. You close your eyes and focus on Emily.

[→ Q78](#)

Q10

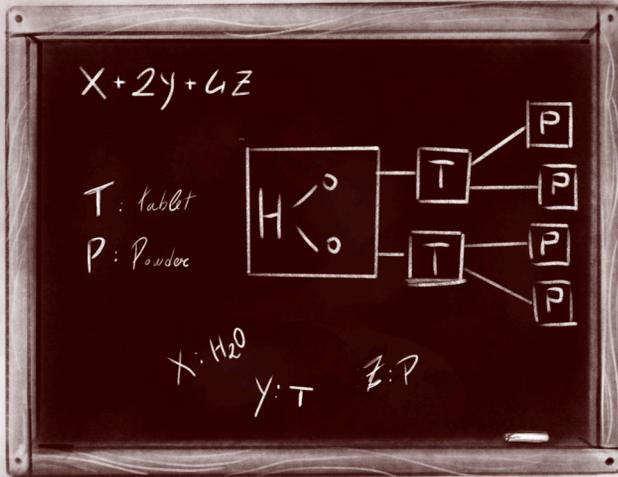
You look for clues on the blackboard that's fixed on this room's wall. You can notice a huge quantity of informations just scattered on it. The slate is worn by the usage, and most of it is either scratched or damaged. There are many uncleaned chalk stains, and the writing looks hazy as a result.

You take some time to memorize the writings on the blackboard.

Move the Time token 1 step forwards.

A symbol in particular draws your attention. If you want to examine it, [→ Q32](#)

Explore something else. [→ Q22](#)



Q11

Your arms cede under your own weight. You fall back on the bed and your eyes close again. You no longer feel your legs. An unnatural numbness comes back inside you.

Your breathing slows down, and you fall in a deep sleep once again.

Plick... Plick... Plick...

Your eyes open again. Lethargy suppresses you, like a heavy sheet you can't break free from. You think you've regained enough strength. Your arms and legs aren't reactive enough to allow you to lift yourself up on the bed.

You sit up, touching the cold floor with your feet. You move your neck slowly, trying to think. → [Q58](#)

Q12

“I need to speak with you.” you declare, gaining Emily’s upper hand. “It is vital that you listen to my story and you’ll understand why I am here.”

At those words, the woman reopens the door and listens to your tale.

You tell her about the warnings left by your grandfather, about the Cultus Maleficarum. About all the secrets you know.

The woman, almost horrified, asks you for explanations.

«What do you want from me? Know that I won’t tell you anything about those horrible people. Luckily, they’re all dead.»

→ [Q82](#)

Q13

You find a report dated a few months ago in a second binder. It reads like this.

“Following another 10 guinea pigs who died without any positive feedback, it is imperative to continue onto the next experimental phase. The physique of normal test animals is not resistant enough to the object of the study. Me and the other people involved in this project firmly believe in its success, as long as the agent is tested on volunteers.

We will be able to monitor each step of the procedure much more accurately. Even our meds will be more effective in stabilizing the patient’s health status. Unfortunately, we’re not the ones who have

to bring all this back into the company's budget. However, we can develop the antidote in order to save the patients exposed to the "S" Agent before it's too late. A short hospital stay before a second experiment could make a difference. Besides, if our other employees would like to make a step forward and become candidates themselves (and I'm sure many would love to), we could still apply the cure before it's too late.

Human experimentation is a win/win situation. I sincerely hope our voices will be taken into consideration, for the future of everyone."

-Nils Richards, Research Department

A circular black ink stamp follows. You clearly distinguish the words "Arkamed Research and Production" arranged in a circle inside it. It sounds strangely familiar... But why are you here?

You can annotate this page and chapter, revisiting at will.

Keep on reading. [→ Q72](#)

Back. [→ Q18](#)

Q14

You're surrounded by a damp room, where observation instruments mix with those from some kind of farm. Three rows of metal are filled with dirt. Above them, a blooming cultivation of plants of various kinds.

Examine the room. [→ Q80](#)

Go to the workbench. [→ Q77](#)

Examine the water tank. [→ Q45](#)

Go to the chemistry lab. [→ Q86](#)

Go to the archives. [→ Q34](#)

Go to the industrial area. [→ Q35](#)

Q15

You breathe in deeply. You let the air reside inside your lungs for several seconds. You breathe out. You can't get rid of the feeling of heaviness in the lower part of your torso. The obsessive thought of the white shadow you've seen on the x-ray is imprinted in your retina, impossible to ignore. You try almost in vain to slow down your heart rate. You rely on all the techniques you know to stay calm, even though the situation is definitely more worrying than an entrance on the stage.

You mentally review all the information you have collected so far. Dilute the two compounds into water... Heat the stove... Ingest.

The silence surrounds you. If you manage to find the necessary, you can prepare a dose. This is an experimental cure, but the alternative is to do nothing. You tie the clock to your arm and set an alarm fifteen minutes before 00:30... [→ Q22](#)

Q16

The resulting compound is a pearly and opaque solution. You can't see through the liquid. You inhale deeply and drink it. You wait for a response from your body.

The flask falls from your hands. You're shaken by heavy shivers, which turn into spasms. You can't stop your hands from trembling. The rest of your body soon starts to writhe. You try to get to the cabinets, trying to look for something to help you out. You trip as you try walking.

Incapable of getting back up, you fall prey to convulsions. You're forced in a long agony, where your muscles keep twitching on their own. The poison reaches your organs. Powerless, your mouth fills with foam. Your heart stops.

Q17

The blackboard dictates some instructions.

Urgent!: Prepare the solution for experiment 223.

The T Compound is now available in pills. Grind before diluting with water. The P Compound must be pulverized directly inside the botanical area. [→ Q79](#)

Q18

The walls are occupied by large shelves. The two tables with office chairs are full of paperwork, paper sheets and paperweights. A completely bare flipchart stands at the center of the room. A pile of binders is arranged on a piece of furniture that takes up the entire wall.

Examine the tidy desk. [→ Q23](#)

Examine the untidy desk. [→ Q37](#)

A huge library occupies an entire wall. If you want to examine it, [→ Q41](#)

Go to the underground greenhouse. [→ Q47](#)

Go to the chemistry lab. [→ Q26](#)

Q19

The filaments of... Whatever this plant or fungus is, seem to be very strong. Judging by their composition, it will take you some time to grind them.

The presence of a precision balance catches your attention and you notice, with great interest, that two identical small weights are placed on one of the two plates. You grab one and find that it's marked as 100mg underneath.

You understand that the powder has to be in a multiple of 200mg.

A clipboard with some notes was left next to a mortar.

Read the notes. [→ Q39](#)

Grind some dust. [→ Q31](#)

Back. [→ Q14](#)

Q20

You go through every sheet that seems readable to you. Judging by the type of language used and by the symbols you find written on this material, it must be the work of a chemist. You can understand this from the drawings of linked hexagons, from the chemical formulas... And the letter "C" perpetually repeated within them. You're pretty sure the C stands for Carbon.

After a few minutes, you notice a series of recently dated notes. They are a series of small reports on developing a cure for Agent "S". The author of these notes was collaborating with other colleagues to speed up the reaction of the two compounds necessary to make up the cure...

Waste is mentioned due to the inefficiency of the "T" Compound in the combination.

You quickly flip through the pages until you meet a sentence highlighted with a green marker. → [Q67](#)

Q21

You move through the industrial curtain that leads you to the library. You pass through this room as well, then enter the door again.

Your eyes slowly get used to the odd lighting of this long room. → [Q14](#)

Q22

The room you're in looks like a busy and messy workplace. You're surrounded by both clean and dirty materials. Beakers, flasks, even syringes.

Look at the blackboard. → [Q10](#)

Examine the cabinets. → [Q51](#)

Examine the vials on the table. → [Q87](#)

Prepare a dose of cure. → [Q50](#)

Go to the underground greenhouse. → [Q21](#)

Go to the archives. → [Q24](#)

Go to the industrial area. → [Q46](#)

Q23

This table is occupied by documents tidily arranged all over the surface. Many of these are documents of mathematical nature, and more. There are whole pages of calculations.

Lists of income and expenses, production costs. Even electricity bills.

Whoever was working here must have been an accountant. Without any kind of text, deciphering these calculations is impossible. The only object that contains text is a small spiral notebook.

Reading it will take some time.

Read the diary. [→ Q74](#)

Back. [→ Q18](#)

Q24

You walk through the door, moving the plastic of the tent without interrupting your walk. The smell of chemicals is replaced by the one of paper. You're inside a study. [→ Q18](#)

Q25

You observe the compound that you created. You hold the flask in your right hand, shaking. The hesitation is making you flinch. While hesitating, you notice that the substance is giving off a faint glow, almost impossible to see. You would have missed it if you didn't wait this long.

You pull yourself together and gulp down the solution.

You were expecting something awful, yet... it's tasteless. You stay still for what seems to be a minute, but it could have been ten seconds or a whole hour. Slowly, your physique seems to recover. The spasms stop. Even the tension in your muscles is gone. You don't feel nauseated anymore. You feel immensely relieved, you could start singing... But before you can even smirk, your pains settle back in. As strong as before.

The compound has helped, but it's clearly not quite right. At least you're not dead yet, and you have a first result. You feel every second ticking away, inexorably. You pray they are not the last of your life.

Move the Time token 1 step forwards.

Go back to [→ Q69](#)

Q26

You return to the adjoining room and feel a mild headache as you try to reflect and focus on your survival. You nervously look at the table organized for the production of the mixture. You don't have much time. [→ Q22](#)

Q27

The diary page, written by an author as anonymous as he is arrogant, reads as it follows:

"I can't understand why Rogers was put in charge of this operation. It's been days since I keep saying that this is not right. The multiple cases of death weren't enough, no! I showed my calcula-

tions to everyone. The equation is wrong. Is it possible that no one else has the courage to come forward besides me?

The powder and the chemical reagent doses must be PROPORTIONED, not equal. Clearly, the pills were developed specifically to be combined with more powder than before. I'm really curious to see how much longer these antics will go on before they realize that MAYBE the calculations I made are correct. We truly have regressed to the Middle Ages. Not even the empirical data seems to prove nothing."

You can annotate this page and chapter, revisiting at will.

Move the Time token 1 step forwards.

As you put the diary back on the desk, you heard a faint metallic noise. A small key has slipped out of the yellowed pages.

If you want to search for what it opens, [→ Q88](#)

Otherwise, go back. [→ Q18](#)

Q28

You hurry to leave this place. You glimpse the exit door, and throw yourself on it ignoring the stabbing pain caused by the dash. You violently push on the bar at your waist, opening the entrance doors wide. You are dazzled again, from the fixed neon lights on the ceiling.

You have no idea what day it is.

You seem to have entered a laboratory, divided into several sections. The room you're in, specifically, seems to be used for the

preparation of chemical compounds. Your attention is immediately captured by the red chalk writing “Urgent” on the blackboard. [→ Q17](#)

Q29

You carefully remove the frame from the small hook and lay it on the floor. A surge of adrenaline shakes you: the parchment was hiding a small wall safe. There is no numeric keypad, but it does however have a keyhole. A small enough keyhole for your key to fit in.

A faint clicking sound later, the safe is opened. Maybe the secret lies in here. You open the small metal door.

You can't make out what is inside the safe, due to the dim light. You rummage in it with your hands and you feel excited when you feel papers inside it! They must be important documents to say the least. You frantically pull them out. You freeze as soon as you lay your eyes on them.

You find yourself flipping through some smutty magazines. The pin-up on the front page stare right back at you, their smug grins almost provoking you in your delusion. You can't believe you've wasted time for this garbage.

Move the Time token 1 step forwards.

Back. [→ Q18](#)

Q31

You need to put a lot of force in the ceramic pestle, applying pressure with your elbow. The grave silence of the greenhouse, previously disturbed only by the buzzing of the lamps in function, it's broken by the procedure. You almost feel like an alchemist, while the pottery clinks.

You manage to create a fine and luminous powder from the plant's bioluminescent protuberances, the result is almost completely dry.

Any liquid inside this organism must be extremely volatile.

Draw the Powder tokens.

Move the Time token 1 step forwards.

Back. [→ Q19](#)

Q32

The symbol is composed of three armonically drawn lines. The result looks like an abstract shape to you. Though, it caught your attention despite everything. A horizontal line binds two vertical ones, which are curve and more elegant. Some sort of eye, or a halo, surmounts the composition. Two more symmetric lines complete the composition on the sides.

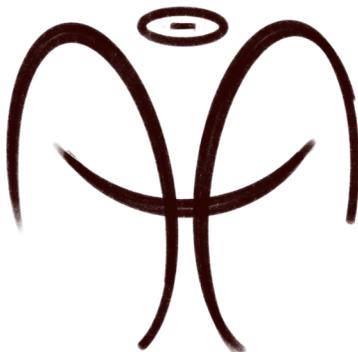
You try to remember, hoping that this detail might help you reconstruct the events that brought you here. Where have you seen it before? Or better yet, where have you felt this ominous feeling before?

You suddenly remember. The ring Samantha Stevens was wearing in the Cultus meetings. That mellifluous voice, that psychopathic insensitivity, and that insane, almost obsessive interest for your career and private life. That wrinkly hag... Is she behind all this?

Ti rendi conto di aver speso parecchi minuti, immobile davanti alla lavagna, per stimolare questo ricordo, ma forse ne è valsa la pena.

Move the Time token 1 step forwards.

Vai a [→ Q22](#)



Q 33

The pale light illuminates your figure, covered only by the gown you're wearing. Your eyes widen at the mere sight of what is presented in front of you, in contrast on the blackboard.

You slowly approach, while your brain slips into a grip of revulsion and horror. A series of papers, rigid and translucent, are arranged on the light panel. You recognize them as x-rays.

You also recognize a temporal progression, from left to right. You pick up the very last card on the right, looking at it in sheer terror. There's a large white spot in the stomach. Your stomach. [→ Q55](#)



Q34

You feel your skin moistened by your stay in the botanical area. Even though the situation is not calm at all, you surely feel more comfortable inside this studio.

There must be some information here. → [Q18](#)

Q35

You leave the chemistry area and move to the area where you can see large machinery through the glass windows.

You walk through an open glass door. Once halfway into the small corridor that connects the two rooms, you hear a noise behind you.

The door closed itself automatically. You're trapped. You dash backwards, trying to open it again. A series of electronic sounds interchange. A small camera pops out from the ceiling. A beam of orange light is projected in the opposite corner of the room.

The beam slowly approaches you. You feel uncomfortable, in danger. The door handle is blocked. Banging your fists against the glass is useless.

Stopping in the middle of your torso, the light becomes red. An acoustic sound, similar to the one you hear on Quiz Shows if you give a wrong answer. You stay silent for a while, before the opening of the door causes you to lose your balance. You slowly get up off the floor before realizing what just happened. This corridor was designed as a containment measure.

Move the Time token 1 step forwards.

You go back to the greenhouse. → [Q14](#)

Q36

Suddenly, your stomach appears to be pierced by a knife. Your knees give up under the severe pain you feel. A gag of nausea causes you to cough out of control, with coughs so strong that saliva leaks out your mouth. You lean forward, bumping into the counter.

You are forced to the ground, unable to get up. You slowly drag yourself towards the corner of the table, trying to get back on your feet again. You lose your balance and fall back on the ground. A second attempt. You lack the strength. You push yourself against the wall as you try again a third time.

Your back triggers a switch: a white light dazzles you, coming from the wall above the counter. [→ Q52](#)

Q37

A large pile of protocol sheets is scattered across this table. There are two options... The owner of this desk is extremely disorganized, or someone has been here before. You're slightly upset by the second scenario.

Rummaging through the paperwork may take some time.

Rummage. [→ Q20](#)

Back. [→ Q18](#)

Q39

The clipboard features a single sheet of paper held in place by the small spring system. It's a message written by one of the maintainers of this greenhouse, addressed to a certain Jeremy.

" Jeremy, we need to increase the powder production to be brought to the Chemical area. At this rate we will be left behind with the schedule. Pills or not, the proportions remain the same. Remind the boys from the Chem lab that the compound has to be diluted in no more than 200ml of water.

I don't want to hear excuses this time. Listen to a couple of tapes, listen to the radio broadcasts, anything to pass the time. I expect at least a few hours of work on the mortars."

You can annotate this page and chapter, revisiting at will.

Move the Time token 1 step forwards.

Back. [→ Q19](#)

Q40

You hurry to leave this place. You glimpse the exit door, and throw yourself on it ignoring the stabbing pain caused by the dash. You violently push on the bar at your waist, opening the entrance doors wide. You are dazzled again, from the fixed neon lights on the ceiling.

You have no idea what day it is.

You seem to have entered a laboratory, divided into several sections. The room you're in, specifically, seems to be used for the

preparation of chemical compounds. Your attention is immediately captured by the red chalk writing “Urgent” on the blackboard. [→ Q17](#)

Q41

The huge bookcase takes the entire wall. There must have been several years of research recorded. The shelves, the doors, the drawers are all crammed with supplies. A lot of paper is damaged by the humidity, yellowed and brittle.

Thanks to the labels on the large books and on the thick plastic folders, you manage to locate the still incomplete area of the recent research. This project has been going on for a few years.

You can decide to spend some time rummaging through the research paperwork, otherwise you can focus on something else.

Start going through the paperwork. [→ Q63](#)

Back. [→ Q18](#)

Q42

The cabinets are full of various kinds of materials. You recognize one used as laboratory material. You manage to examine the contents through the glass window. Again, flasks, beakers and various metal supports.

The other two contain a wide range of reagents and reaction components. The vast majority of the containers are made of amber glass, in which there are substances of variable density and transparency. The lower shelves are occupied by large plastic tanks. Above, instead, there's a generous array of boxes. Their long and

complex scientific names tell you nothing. One of the boxes has a “T” imprinted with a red marker.

Force the cabinets. [→70](#)

Back. [→ Q22](#)

Q43

Your breathing gradually slows down. Surprisingly, a feeling of relief spreads down your esophagus.

The nausea you felt in your stomach is slowly being relieved.

It wasn't enough to placate your feeling of malaise.

You're still forced to cough intermittently.

It is not a lasting solution.

You must hurry. [→ Q22](#)

Q45

You approach the corner of the room. A glass cube, about two meters for each side, occupies it. Many pipes come out from it.

It is a tank for watering and keeping the growing soil moist. In fact, you manage to follow the rubber and plastic tubes to insert themselves into the watering pipes.

A small table near the basin has a series of beakers.

You can use them to carry water to dilute into the solution.

Draw as many water tokens as you please.

Back. [→ Q14](#)

Q46

You leave the chemistry area and move to the area where you can see large machinery through the glass windows.

You walk through an open glass door. Once halfway into the small corridor that connects the two rooms, you hear a noise behind you. The door closed itself automatically. You're trapped. You dash backwards, trying to open it again. A series of electronic sounds interchange. A small camera pops out from the ceiling. A beam of orange light is projected in the opposite corner of the room.

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You stay silent for a while, before the opening of the door causes you to lose your balance. You slowly get up off the floor before realizing what just happened. This corridor was designed as a containment measure.

Move the Time token 1 step forwards.

Back to the lab. [→ Q22](#)

Q47

You leave the large busy study behind to enter the botanical area. The difference in humidity is quite evident. Your eyes are tired, certainly ill-disposed to the strange light of the plantation. → [Q14](#)

Q49

Suddenly, your stomach appears to be pierced by a knife. Your knees give up under the severe pain you feel. A gag of nausea causes you to cough out of control, with coughs so strong that saliva leaks out your mouth. You lean forward, bumping into the counter.

You are forced to the ground, unable to get up. You slowly drag yourself towards the corner of the table, trying to get back on your feet again. You lose your balance and fall back on the ground. A second attempt. Even though you lack the strength, you manage to stand up and put your back on the wall, triggering a switch as you do so: a very powerful white light dazzles you. → [Q33](#)

Q 50

You draw closer to the complex and well equipped working table. Before you are all the instruments required to prepare the experimental cure. You see flasks and beakers in which you can mix the compounds with mixing rods. The Bunsen burner is functioning and was recently refilled.

You focus and start working with the appliances. → [Q69](#)

Back. → [Q22](#)



Q51

You approach the row of cabinets.

If you do not have the Tablet tokens, → [Q42](#)

If you have the Tablet tokens, → [Q64](#)

Q52

The pale light illuminates your figure, covered only by the gown you're wearing. Your eyes widen at the mere sight of what is presented in front of you, in contrast on the blackboard.

You slowly approach, while your brain slips into a grip of revulsion and horror. A series of papers, rigid and translucent, are arranged on the light panel. You recognize them as x-rays.

You also recognize a temporal progression, from left to right. You pick up the very last card on the right, looking at it in sheer terror. There's a large white spot in the stomach. Your stomach. → [Q55](#)

Q53

You find yourself floating around Emily's living room. Heavy rain replaced the sun's rays at the window. The Singing Queen is sitting in front of you and is holding your hand.

At the same time, the woman and you simultaneously say:
«Ohodos, siez zameni...»

You flip a card.

You feel your insides writhe.

Your body and your mind dissolve. Everything around you goes dark.

Wake up. → [Q68](#)

Q55

The x-ray slips from your hands. You bring your hands through your hair, scratching the skin underneath. You panic. You breathe heavily, chasing away every trace of numbness out of your body.

You shake like a leaf as you understand the meaning of the pain in your stomach. There's something INSIDE you. You must get out of here. You must find help. You have to find a solution.

You immediately turn your face to the terminal. The display is still idle, on the same screen your left it.

Examine the terminal. → [T2](#)

Leave the room. → [Q40](#)

Q57

“I need to speak with you.” you declare, gaining Emily's upper hand. “It is vital that you listen to my story and you'll understand why I am here.”

At those words, the woman lightly slides the door and listens to your tale.

You tell her that in the violence which took place that night, she was present. Slowly, Emily reopens the door completely.

The woman has a completely different expression. Almost horrified, she asks you for explanations.

«How... How do you know? The police told me my identity would never leak out. They reassured me that the press would know nothing about me! Is your grandfather still able to speak? Tell me!»

→ [Q82](#)

Q58

You're buried in darkness. The only light source in the entire room is a bright square in a corner.

A flashing white detail inside of it suggests to you that it must be a screen.

You feel a stabbing pain in your temples, triggered by a noise.

Plick... Plick... Plick...

The simple sound of a falling drop resonates heavily inside your head.

Walk towards the drops. [→ Q3](#)

Walk towards the screen. [→ Q85](#)

Q59

A long sigh follows from the woman. Her head sinks into her fingers. Her hands cover her eyes. She reopens her mouth with a trembling and scared voice.

«Ace... Those people were crazy. For me this is truly stressful. They did despicable things. The only reason why I'm helping you is that your grandmother died by their hands.»

You gulp and nod silently. You would like to add something to reassure her, but thinking back to the numerous phone calls you subjected her to, you prefer to not pest her any further.

Again, she sighs.

«What can I do to help you?» [→ Q9](#)

Q62

Once the cooking time is over, you take the compound back from the Bunen burner. It looks disgusting. You shut your own nose with your finger as you try to gulp down the concoction.

You taste something acidic and very unpleasant, you didn't expect it from something with such a dark colour.

You can't even finish drinking. A sharp pain strikes your chest and stomach. Your body tries to throw up everything you've just injected, in vain. You can feel your insides melt, corroded by whatever you managed to brew.

You fall on your knees, shaking and moaning. You lose consciousness after seeing your flesh decompose under your own eyes. Your ribcage is the last thing you'll ever see.

Q63

You remove all the folders that have to do with the Project "S". You have in front of you three binders full of paperwork, each one collects almost a month's worth of work. You start from the first one, maintaining a chronological order.

You quickly browse the first part of the research. Many of the things written down upset you. It is an experiment that has to do with DNA manipulation. It is not specified where this agent "S" was created or found. However, it is produced in the room nearby, now locked.

The first animal experiments predicted the 100% death rate of the same test subjects. There are very rare cases in which rats, ham-

sters, dogs and guinea pigs manage to exceed 8 hours of life after exposure. Even fewer are those who lived for an entire day. The project was suspended after the death of 50 specimens for economic budget reasons.

A report follows on the importance of moving to human experimentation.

You can annotate this page and chapter, revisiting at will.

You can spend more time to inform yourself on the research.

[→ Q13](#)

Or you can stop reading. [→ Q18](#)

Q64

There is nothing interesting for you inside the lockers at the moment. The one you opened is surrounded by shards and fragments of sharp glass. You notice some amber flasks are scattered on the floor. Some drops of a viscous, black liquid is slowly dripping onto the floor tiles.

You can't find anything useful, so you go back to examine your surroundings.

Back. [→ Q22](#)

Q65

Her voice, warm and sweet as honey, almost makes you shake. You can't understand her words, so you have to ask her to repeat herself.

« I said I'm very sorry for what your grandfather did to your family... To Mary... But there is a reason why I decided to retire here in the countryside. I don't want to be involved again with anything that has to do with that city...»

The woman takes a step back, starting to shut the door. Instinctively, you throw your foot in the opening, blocking the entrance. You let out a grunt of pain when the wood slams against you.

I know about the Cultus Maleficarum! → [Q12](#)

You were there that night! → [Q57](#)

Q66

You decide to spill the beans and explain the reason for your visit. You tell her about your grandfather's journey. You describe your visions and the power of the very same medallion you have with you. You tell her about the danger that hangs over you all.

Her expression mutates several times during your story, which you manage to put together without interruptions. Finally, you ask her for help and explain that without her, you can't find out what the Cultus Maleficarum was able to discover on the mural.

At last, Emily lets you inside and leads you to her living room. There's a large hickory table with eight chairs at the center of the room. You proceed to sit on one of those, while Queen sits on the

opposite side. On the walls, on the furniture, you can see a number of posters and trophies that would make anyone envious. The name Emily “Queen” Emerson, appears in each one of them. « Can... Can you really read my memories? I've heard about séances before but...» asks the singer, with a curious yet worried tone. By now, you're sure She's seen some important things. And if this wasn't the case, you can always live her experience in a different way. [→ Q59](#)

Q67

The highlighted sentence reads like this:

“We were able to compress the chemical agents into a single pill. Thanks to its composition, it is possible to use it as a substitute for the previous quantities of substances, increasing its efficiency by up to 500%.

Each tablet can react up to 200mg of “P” reagent from the Hy può reagire fino ad una quantit→ di 200mg di reagente "P" from the Greenhouse.

The experimental pill samples are kept under lock in the Chemistry Area. Production has marked the blisters with a “T”.

You can annotate this page and chapter, revisiting at will.

Move the Time token 1 step forwards.

Back. [→ Q18](#)

Q68

Plick... Plick... Plick...

Your limbs feel like lead. Your eyelids barely move. It is pitch dark and you're cold.

Plick... Plick...

You're lying on a metal surface. You feel too weak to get back up on your feet. You try to gather your strength. Slowly, you turn around. You try to put as much strength on your wrists and on your knees as you can...→ [Q11](#)

Q69

You prepare to measure the quantity of reagents to create an experimental cure. Choose the correct dose of components.

1 Tablet, 200 ml water, 200 mg powder. → [Q62](#)

3 Tablets, 100 ml water, 600mg powder. → [Q7](#)

3 Tablets, 300ml water, 600mg powder. → [Q16](#)

1 Tablet, 200ml water, 200mg powder. → [Q6](#)

2 Tablets, 100ml water, 400mg powder. → [Q84](#)

2 Tablets, 300ml water, 400mg powder. → [Q25](#)

Q70

You try to open the cabinet doors. Locked. The lock is simple, but there is no trace of a suitable key. There's no time to waste: you look around for the heaviest object in sight.

You return in front of the cabinet after having armed yourself with a heavy brand new microscope. You lift it over your shoulder and smash it on the glass with all the strength you can man-

age. A crack stands out on the surface. Again. Over and over. You scream for the effort as you smash the microscope one more time against the glass, this time shattering it. The floor is filled with splinters. You feel a stabbing pain in your stomach after the effort, coughing and leaning forward.

You reach out with your hand and take the box. [→ Q8](#)

Q 71

The solution seems to sink into your stomach like a stone. You feel like you've eaten something thick and not quite edible. Surprisingly, you feel better. The sense of nausea is suppressed.

Move the Time token 1 step back.

[→ Q22](#)

Q 72

A report written about a month ago catches your attention. The format of the text is identical to the one you've just read a few minutes ago. You recognize the same ink stamp and the same signature at the end of the document.

“The experiments are a success!

Following your approvals, we have been able to ensure that the cure is effective enough to be considered for testing on volunteers. Thanks to the efforts of the chemical branch as well, we were able to compress the T reagent into convenient pills, bypass-

ing the risk of incomplete reactions. Clearly, this will greatly ease the work involved in preparing the doses.

It will be enough to maintain a ratio of one pill for every 200 mg of P reagent prepared by the botanical area to guarantee a stable reaction! Once the doses are ready based on the body weight of our patients, we can guarantee a success in excess of 60% of cases. I can't wait to start experimenting again. I thank you again for your trust. I hope the committee rejoices with the results obtained."

- Nils Richards, Research Department.

You can annotate this page and chapter, revisiting at will.

Move the Time token 1 step forwards.

[→ Q18](#)

Q73

She's finally in front of you.

You feel shaken by her appearance. She must be the most beautiful person you've ever seen. One single lock of silver hair decorates her raven hair. Her face, round and refined like a statue, inspects you with a penetrating gaze.

It's easy for you to imagine why people called her "Queen" during her singing career.

You try to start the conversation but the words don't seem to want to get out of your mouth.

"I'm Ace Blackburn... Jack's grandson" you stutter.

Gazing at you with a serious look, the woman sighs.

If you've drawn the Corrupt Medallion in 'The Limestone Abyss'
[→ Q4](#)

Otherwise, [→ Q65](#)

Q74

The diary was written by a very boring person. Everything you read out, day by day, it's the record of tedious working hours. Compiled this, calculated that. There are also many complaints about colleagues. Finding nothing inherent to the cure, you move on until recent days.

In the last week, the author of this diary has been working on the development of the same cure you're trying to assemble. You carefully read the pages regarding the balancing of the reactions. In particular, a paragraph from some days ago.

You tear off the slightly yellowed page. [→ Q27](#)

Q75

"I need to speak with you." you declare, gaining Emily's upper hand. "It is vital that you listen to my story and you'll understand why I am here."

At those words, the woman lightly slides the door and listens to your tale.

You tell her what you saw that night. You describe that, in the violence that took on that night, you saw her outside the police car where your grandfather was arrested.

The woman has a completely different expression. Almost horrified, she asks you for explanations.

« How... How do you know? Is your grandfather still able to speak? And even if he was, would you believe the words of a mad murderer? That trip made your grandfather act like a fool. Mary should have listened to me and left him alone!»

“You were there that night!” → [Q66](#)

Q 76

You sigh as you think about what you're going to do. You close your eyes and let the contents of the tube inside your mouth.

It tastes downright terrible. A heavy chemical aftertaste makes you shiver, as if you have chewed some pills. The feel of the jelly itself is disgusting. Instinctively, your tongue pops out of your mouth, suppressing a retch. → [Q81](#)

Q 77

You approach the central vase.

The large red “P” in paint is not the only element that catches your attention, not even the intricate and unusual shape of the plant that grows in moist soil.

What really catches your attention are the interminable tangles of luminescent fibers.

The same bioluminescence that you can't help but notice on the pestles of some ceramic mortars, arranged on the workbench.

Surely it must be one of the ingredients for the cure. You try to tear off the plant, in vain. The resistance it offers you truly is substantial.

You then try to grab a pair of shears. You have to exert a lot of pressure to make the blades snap. Your movement is accompanied by creaking noises, as if you have severed some bones. A yellow and phosphorescent liquid bleeds from the plant.

You bring the filaments you severed to the workbench with the mortars. You must grind them to dust.

Pulverize a dose. [→ Q19](#)

Back. [→ Q14](#)



Q78

The room around you no longer exists. You are no longer surrounded by the noise of the prairie, nor by the lights of the living room. The walls have turned into rough rock walls. You're alone. A dark corridor, damp and silent, swallows you. You're cold and shivering... As soon as you take a step, you hear a voice echoing inside the cave. It is calling you.

«Ace?! Where... Where the hell are we? You were shaking a lot, I took your hand and... Ace, can you hear me?!»

You open your mouth to answer, but can only speak words that you yourself cannot comprehend.

"Ohodos, siez zamoni..." → [Q53](#)

Q79

You breathe heavily. You have a frightening dizziness. The room around you turns quickly and relentlessly. You barely manage to lean on the first table you see in front of you.

Doing so, a series of chemical equipment clink in their positions. No one replies to your cries for help. Not a voice, not a noise. The three rooms that surround you, separated by glass windows, are desolated.

Your heart beats frenetically. Before your eyes, another series of small elements. A small pile of black powder, with blue highlights. Some pill fragments, it must have been a couple of cen-

timeters in diameter. Equipment that you've only seen used in your life.

A post-it note on a laboratory stove reads "Heat the dose for 15 minutes to 250° C - Delivery at 00:30". Next to the stove, a digital clock. It's 11 pm o'clock. [→ Q15](#)

Q80

The botanical area looks really different from the other rooms. It looks darker to you, not perfectly illuminated. Instead of neon bars, the only source of light are the lamps placed on three long rows of soil.

The dense, purple light shines on the greenery. Moving through the space not occupied by the pots is hampered by the clutter of tools left here. Besides the usual lab equipment, there are many small farming tools. Various wall-mounted showcases hold shears, scissors, shovels and other related tools. You also notice some heavy sacks of fertilizer and topsoil nearby a luggage cart. You struggle to identify the plants in the pots. You don't recognize any species, actually. The vase marked with a red "P" in paint, on the other hand, shows an agglomeration of vegetable matter unknown to you. The humidity in this room is stifling. Breathing seems to be more difficult.

Back. [→ Q14](#)

Q81

Check the position of the time token.

If the time token is above 5, [→ Q71](#)

Otherwise, [→ Q43](#)

Q82

You decide to spill the beans and explain the reason for your visit. You tell her about your grandfather's journey. You describe your visions and the power of the very same medallion you have with you. You tell her about the danger that hangs over you all.

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« Can... Can you really read my memories? I've heard about séances before but...» asks the singer, with a curious yet worried tone. By now, you're sure She's seen some important things. And if this wasn't the case, you can always live her experience in a different way. [→ Q59](#)

Q84

The resulting compound is a solution of a very unusual colour. You've never seen a liquid glow on its own before. You spill it in your mouth and greedily gulp down every last drop. The information you patched together have to be right. You sure hope so.

You stay perfectly still, focused, listening to the watch's noises in complete and utter silence. Seconds pass, then minutes. You feel every symptom disappear one after the other. It worked!

You thank whatever god is listening to you. Your hands tremble with joy and excitement... But it doesn't last long.

You are shaken by strong spasms. You feel pressure on your temples, as if you contracted a high fever in a matter of seconds. The room spins around you, and a cramp forces you to bend over. You hold the corner of the table with both of your hands. The beaker you prepared the compound in now smells terribly, nauseating.

All of a sudden, pain. Like a red-hot stoker piercing your belly. Your throat is too cluttered to scream. You can't breathe. You cough in panic. The feeling of nausea brings you to the floor. As if you were vomiting fire, you throw up a trail of blood on the white tiles. A clot is occupying your throat. A disgusting, bloody mass of flesh is regurgitated out of your mouth, on several takes. It's so big, it stained about ten tiles.

You cough again, this time as you resume your breathing. Lying on the floor, you make some distance on all fours. A few moments after, you pass out due to the pain in your abdomen. You lose consciousness.

END OF DEMO. → [QBonus](#)

Q85

You stumble towards the terminal.

Your step is insecure, shaky. A heaviness you've never experienced before has settled on your body. You feel like you've just gotten out of a long swim in a pool, but you feel far number.

The screen dimly lights your clothes. You are only wearing a simple pale white patient gown. The display shows some lines of dark green text. The last digit is a blinking dash. It must have been abandoned while still being written. The last, unfinished line of text, confirms this.

[→ T1](#)

Q86

You move through the industrial curtain that leads you to the library. You pass through this room as well, and are greeted by a strong artificial smell of chalk and chemicals. [→ Q22](#)

Q87

If you've already used the jelly, [→ Q22](#)

On one of the tables of the Chemistry lab there are some phials, arranged on one rack. There is no note that describes them, not even a sticker on the glass. Only one of them contains a significant amount of solution. Inside it, a thick liquid to the point of being almost a jelly. It has an orange, dense and hazy color. You can distinguish some granules that float inside, giving it an almost murky appearance.

... You could try to drink the contents, but you're not very sure it is a good idea.

Drink. → [Q76](#)

Leave the vials as you found them. → [Q22](#)

Q88

You rummage through the desk, moving paper sheets and other items around. You try opening every keyhole you see, on both drawers and cabinets. The key just doesn't seem to fit in any of them.

You're about to give up, when you look directly at a frame hanging from the wall. It contains a parchment, most likely some sort of degree. You can in fact read the words "Miskatonic University" under the academy logo... Yet the stain behind the wall is what catches your attention. The wall is faded at the base of the frame, on both sides. As if it was moved too often.

If you want to examine the frame → [Q29](#)

Otherwise → [Q18](#)

QD 1

You stop dead in your track. You can't walk anymore.

A series of small pictures bends you over. You feel as if you were being stabbed from the inside. A shower of needles in your back. You cough blood and your heart starts to race. You can't keep your mind off how much this hurts. Panic has the upper hand.

You let out a desperate scream, which turns into an agnoized whimper. A multitude of quills emerge from your body, piercing your back. Your blood splatters on the walls and floor, while most of it drips down from the holes. You're too weak to stand up.

You're slowly drained of your blood and your life.

QD 2

You trip and fall down all of a sudden. Anxiety overcomes you, unable to understand what is going on. You feel movement inside of you. A surge of pain runs all over you, as if you were just lit on fire.

You try standing back up, but after this incredible wave of pain, you can't even do that anymore. Your limbs do not responde. Something grips your spine from within. Fear clouds your thoughts.

A snapping sound follows, a noise of broken bones. Your voice cracks. You can't move anymore. Your head drops on your shoulder, and everything fades to black.

QD3

You feel extremely nauseated. You start worrying, making sure you're still fine. You feel like you're about to throw up. As you uncover your belly, you shockingly notice that it's bulging out.

A series of black stingers pierce your skin, tearing your flesh apart. You scream, mad with fear, as the razor sharp claws make their way out of your body.

You fall on your back, weaker and weaker. You see a strange creature, of incoherent anatomy, emerge from your body, covered by your skin. Its fur is drenched in blood. You fall into a sleep with no end.

QD4

A series of weird sensations makes you slow down your steps. You can't swallow anymore. Come to think of it, you almost feel the opposite motion inside of you.

Something forces you to cough violently, out of control, slowly restricting your breathing. You feel punctures behind your breastbone, something trying to climb up your throat. You don't know how to react.

You're choking, and your mouth is occupied by something unknown. You stumble to the tables around you, trying to look for something to help. There is nothing useful in your reach. And something grabs your tongue.

A single and sudden blow from a needle kills you, piercing your cranium from bottom to top. You fall to the ground without life, as your blood spills out from your head.

T1

Name: Emily Emerson

Age: 23

Gender: F

Complexion: African American

Height: 5" 7'

Blood Type: A+

7:31 pm - Entering operating room

7:35 pm - Sedative administration

7:38 pm - Starting operation

8:05 pm - Agent S. administration

8:11 pm - End of operation

8:12 pm - Sedative administration

8:14 pm - Starting observation

9:1_

[→ Q36](#)

T2

Name: Emily Emerson

Age: 23

Gender: F

Complexion: African American

Height: 5' 7"

Blood Type: A+

7:31 pm - Entering operating room

7:35 pm - Sedative administration

7:38 pm - Starting operation

8:05 pm - Agent S. administration

8:11 pm - End of operation

8:12 pm - Sedative administration

8:14 pm - Starting observation

9:1_

1.Back → [T3](#)

T3

You try to navigate the terminal. You don't have much experience using them. You are therefore restricted to the few entries the main menu has to offer.

- 1.Agent "S" → [T4](#)
- 2.Agent "S" Experimental Treatment → [T9](#)
- 3.Patient File 221 → [T5](#)
- 4.Patient File 222 → [T6](#)
- 5.Patient File 223 → [T7](#)
- 6.Experiment 223 → [T8](#)

T4

We received enough funding to allow the synthesis of new genetic material. We were therefore able to produce a total of five more new prototypes of the agent.

The mortality rate appears to be close to 100%.

In order to save on costs of acquiring new test subjects, a serum has been created. Animal testing has only been partially successful. Homo Sapiens proves to be the only organism (so far tested) on which Agent S demonstrates potential for success.

- 1.Back → [T3](#)

T5

Name: Carl Stevens

Age: 41

Gender: M

Complexion: Caucasian

Height: 6" 1'

Blood Group: AB+

08:11 am - Entering operating room

08:20 am - Sedative administration

08:25 am - Starting operation

08:31 am - Agent S. administration

08:52 am - Starting drainage

08:53 am - Transfusion

08:58 am - Death

09:11 am - End of Agent S. vital signs.

Result: Failure

1.Back → [T3](#)

T6

Name: Emma Stevens

Age: 47

Gender: F

Complexion: Caucasian

Height: 5" 3'

Blood group: A+

03:51 am - Entering operating room

03:54 am - Sedative administration

04:00 am - Starting operation

04:05 am - Agent S. administration

04:09 am - Death

04:15 am - End of Agent S. vital signs.

Result: Failure

1.Indietro → [T3](#)

T7

Name: Emily Emerson

Age: 23

Gender: F

Complexion: African American

Height: 5" 7'

Blood Type: A+

7:31 pm - Entering operating room

7:35 pm - Sedative administration

7:38 pm - Starting operation

8:05 pm - Agent S. administration

8:11 pm - End of operation
8:12 pm - Sedative administration
8:14 pm - Starting observation
9:1_

1.Indietro → [T3](#)

T8

Patient 223, Emily Emerson, promises to be the most hopeful for the success of the experimental cure. Compressing the T Compound into pills to be grinded and diluted together with the P Compound has had very satisfactory results with animal testing.

The patient has already undergone sedation and insertion. We therefore wait for the dose from the Chemical department.

1.Back → [T3](#)

T9

In order not to burden heavily on the costs of the acquisition of test subjects, a solution was commissioned for the large number of deaths. The treatment will be given as a rescue therapy once the subject's vital signs fall below a safe threshold.

The collaboration of the Chemistry and Botany departments was requested in order to create a “cure”. The experiments on animal

subjects gave positive results in the case of a solution in water of the T Compound (compressed and grinded) and the P compound, according to what is reported in the report by Doctor Richards. Ingestion results to be far more effective than injection.

1. Back. [→ T3](#)

2. Leave the surgery room. [→ Q28](#)

QBonus

You wake up after breathing very heavily. You look around, worried. The neon lights are still over you. The artificial light dazzles you, and makes you even more shaken. You lift yourself from the pavement. Your hair, stained and drity, slide over your eyes. Normally you would already have moved them, but your attention is focused on something else. The bloody clot is gone.

In the second half of *Kindred Unborn*, you will explore the Arkhamed facility.

The time token will be set back to 1. You will have to decide how to invest your precious time. Look for keys in order to navigate the complex. A total of 12 pieces of evidence are scattered inside it, and each will grant you points. The final score will impact the ending.

If you're scared of being alone, don't you worry. You've never been.